|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

Compare Similarities and Differences between the 3 works we have studied: Shadows, A Linha Curva and E of E

**GCSE – Lesson 5 Theory work: First Impressions of Infra**

Wayne McGregor – Choreographer – Highlight key points about this work

**Q:** **What was the initial stimulus for the choreography of Infra?**

The idea for Infra came from this idea of ‘Vida Infra’, the Latin for ‘See Below’, and I really wanted to create a piece that kind of saw below the surface of a city, you know actually, or saw below the surface of an individual of a person, and that’s where it came from really. It came in a context where in 2007 there were the London bombings and London had a very particular feeling at that time. It was exposed in a really extreme way to an act of violence and people behaved very differently and there was a different type of humanity in the city that you don’t normally see. We are all so busy usually when we are in this city of getting to where we are going ignoring all the other people that are around us, and kind of just being very mono track very focused on our needs and those bombings in London actually broke open the city, where people really genuinely did have an empathy and a feeling and a care for one another. And I thought that was a really interesting, the tension. The tension between what cities are normally like and this extreme event that happened, and then what they become. And so that very much populated my thinking when I was making this piece.

**Q: What is Infra about, what is the subject matter?**

It’s quite difficult when you think about subject matter, because so many things influence the way in which a piece is made. For me, it’s not a direct translation from one idea into something, it’s a kind of a field of ideas that in some way give me a constraint in which to work. But if I was pushed on Infra I’d say Infra, this idea of inferences, what is below the surface of what people present in kind of their everyday life. What are kind of some of the emotional territories that run, that river that runs under everybody’s lives, that nobody else knows about. What is that internal life, and how can you give life to that on stage where you see these very beautiful, I guess portraits of individuals and relationships changing context and evolving over time. So the subject matter is, a human subject AQA Education (AQA) is a registered charity (number 1073334) and a company limited by guarantee registered in England and Wales (number 3644723). Our registered address is AQA, Devas Street, Manchester M15 6EX. 2 of 5 matter and is about an emotional content, where people are revealing themselves in ways they haven’t done before.

**First Impression Notes:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

BTEC Lesson 5 Theory Work – Choreographer Comparison

|  |  |  |  |
| --- | --- | --- | --- |
|  | Shadows by Christopher Bruce | A Linha Curva By Itzik Ghalili | Emancipation of Expressionism by Kendrick |
| Choreographer facts |  |  |  |
| Stimulus for the work |  |  |  |
| Style of dance and examples of this |  |  |  |
| Choreographic Intention |  |  |  |
| Research they did |  |  |  |
| Choreographic Approach |  |  |  |
| Collaboration with other people |  |  |  |
| Links to other works |  |  |  |

**GCSE – Lesson 5 Theory work: First Impressions of Artificial Things**

**First Impression Notes:**

**What was the initial stimulus for this choreography?**

The initial idea for scene three in Artificial Things was a bit of a day dream. It was snowing and I started to imagine what it would be like to be trapped inside a snow globe. And I thought about all of the happy scenes that you get inside a snow globe and I thought about whether we could create a sad scene within a snow globe. And I actually saw this image of Laura, one of our dancers, on a collapsed wheelchair with someone watching her from afar. And I think I thought about whether he’d just left her, if he was coming to support her or whether he was just observing.

**How did you develop your ideas?**

As a company we work quite collectively on the material and we say we devise it together. So I bring a lot of tasks for the dancers to explore and develop. We spend quite a lot of time improvising and filming the improvisation and picking out movements that we like and developing it. We spent a lot of time in scene three, watching the way that Laura Jones moves in her wheelchair. We found ways of echoing her details her style her rhythm. And then we would find our own translations for Laura’s movement and create a kind of unison of textures we call it; where we tumble around her, creating circular patterns with her, using her movement material. In fact, I really enjoy watching that section from above, because you can see all of the tracks in the snow, of the circular patterns. We also tell a lot of stories in the company, so many personal stories are woven into the piece. And the final solo that Dave Toole does is very personal to him and that’s why there’s a track of music that’s quite old fashioned, it’s a song that his father used to sing and he always dedicates that solo to his family.

**What would you say this dance work is about?**

So, the audience have been through a range of emotions watching Artificial Things and this is the final scene. I think to begin with in scene one the audience are curious, and in scene two they’re shocked and surprised and saddened. An in scene three we have to let the snow settle. It’s kind of the fallout of the rock and roll in scene 2. So there’s a lot of time and space within this piece. I think it’s about finding a resolution, about finding a harmony. The dancers are in a state of shock and they have to rebuild and find a new way of moving forward. They do this through bring humble, learning from each other and listening to each other. I think it’s a lot about memories, about the past living with you as you move forward.

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| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

BTEC Lesson 5 Theory Work – Style of Dance Comparison

|  |  |  |  |
| --- | --- | --- | --- |
|  | Shadows by Christopher Bruce  Contemporary | A Linha Curva By Itzik Ghalili  Fusion: Samba, Capoeira and Contemporary | Emancipation of Expressionism by Kendrick  Hip Hop |
| Style of dance Facts |  |  |  |
| How are they used in the work |  |  |  |
| Examples of the style |  |  |  |
| Practical work completed |  |  |  |
| Movement and music links |  |  |  |
| Movement and Costume links |  |  |  |
| Movement and Set design links |  |  |  |
| Movement and Lighting links |  |  |  |

GCSE HWK 25.02.19 – Compare and Contrast Infra and Artificial Thing

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

**GCSE – Lesson 5 Theory work: First Impressions of Emancipation of Expressionism**

**First Impression Notes:**

**What was the initial stimulus for this choreography?**

The initial stimulus was definitely the music. At that time I was listening to a lot of different tracks, listening to various different composers, and the first one that I listened to was the *Til Enda* track. The last track that definitely was the first track that was made…. I played with that piece for a couple of years and I wanted to extend it and make it, give it, much more of a beginning, so I’d used that *Til Enda* piece as the end but I was trying to figure out how would I create something that is much, much longer and something that would take the audience on a journey? So for me the stimulus for this piece is definitely the music at the same time I wanted it to be expressive, so hence the name ‘Emancipation of Expressionism’. My stimulus was also the freedom of expressing yourself, the freedom of having a voice through your movement.

**What was the Choreographers intention?**

Kenrick seeks to express himself by using hip hop as a tool to create art that affects an audience in a theatrical setting. He wants the audience to feel that they are witnessing and sharing an emotional journey through the piece and appreciating hip hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip hop dance. Kenrick seeks to create variations within these parameters in order to create a sense of chaos in contrast with the potential limitations of set styles. Often individual dancers split from the ensemble and at other times the ensemble are all in unison. Kenrick uses these contrasts to show different relationships between order and chaos.

**What would you say this dance work is about?**

When you’re a baby the first thing you do is start to cry and it’s not because you are upset or unhappy it’s actually because you are expressing yourself, it’s the first time you have come into the world. So for me, you know, looking at the piece I wanted to show expressionism at different moments, whether it be at the beginning, the middle or the end of life.

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| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

GCSE Lesson 6 13.05.19 – Compare and Contrast Infra and Artificial Thing

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

Lighting, Costume and Set

Audience Feelings

Initial Stimulus

Style

Structure

Key Movement Phrases

Dancers Number and gender Choices

Development of Ideas and Choreographic Approach

Subject Matter

Resources Used

**INFRA**

**Wayne McGregor**

**The Royal Ballet**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

Compare Similarities and Differences between the 3 works we have studied: Shadows, A Linha Curva and E of E

**GCSE – Lesson 5 Theory work: First Impressions of Infra**

Wayne McGregor – Choreographer – Highlight key points about this work

**Q:** **What was the initial stimulus for the choreography of Infra?**

The idea for Infra came from this idea of ‘Vida Infra’, the Latin for ‘See Below’, and I really wanted to create a piece that kind of saw below the surface of a city, you know actually, or saw below the surface of an individual of a person, and that’s where it came from really. It came in a context where in 2007 there were the London bombings and London had a very particular feeling at that time. It was exposed in a really extreme way to an act of violence and people behaved very differently and there was a different type of humanity in the city that you don’t normally see. We are all so busy usually when we are in this city of getting to where we are going ignoring all the other people that are around us, and kind of just being very mono track very focused on our needs and those bombings in London actually broke open the city, where people really genuinely did have an empathy and a feeling and a care for one another. And I thought that was a really interesting, the tension. The tension between what cities are normally like and this extreme event that happened, and then what they become. And so that very much populated my thinking when I was making this piece.

**Q: What is Infra about, what is the subject matter?**

It’s quite difficult when you think about subject matter, because so many things influence the way in which a piece is made. For me, it’s not a direct translation from one idea into something, it’s a kind of a field of ideas that in some way give me a constraint in which to work. But if I was pushed on Infra I’d say Infra, this idea of inferences, what is below the surface of what people present in kind of their everyday life. What are kind of some of the emotional territories that run, that river that runs under everybody’s lives, that nobody else knows about. What is that internal life, and how can you give life to that on stage where you see these very beautiful, I guess portraits of individuals and relationships changing context and evolving over time. So the subject matter is, a human subject AQA Education (AQA) is a registered charity (number 1073334) and a company limited by guarantee registered in England and Wales (number 3644723). Our registered address is AQA, Devas Street, Manchester M15 6EX. 2 of 5 matter and is about an emotional content, where people are revealing themselves in ways they haven’t done before.

**First Impression Notes:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

BTEC Lesson 5 Theory Work – Choreographer Comparison

|  |  |  |  |
| --- | --- | --- | --- |
|  | Shadows by Christopher Bruce | A Linha Curva By Itzik Ghalili | Emancipation of Expressionism by Kendrick |
| Choreographer facts |  |  |  |
| Stimulus for the work |  |  |  |
| Style of dance and examples of this |  |  |  |
| Choreographic Intention |  |  |  |
| Research they did |  |  |  |
| Choreographic Approach |  |  |  |
| Collaboration with other people |  |  |  |
| Links to other works |  |  |  |

**GCSE – Lesson 5 Theory work: First Impressions of Artificial Things**

**First Impression Notes:**

**What was the initial stimulus for this choreography?**

The initial idea for scene three in Artificial Things was a bit of a day dream. It was snowing and I started to imagine what it would be like to be trapped inside a snow globe. And I thought about all of the happy scenes that you get inside a snow globe and I thought about whether we could create a sad scene within a snow globe. And I actually saw this image of Laura, one of our dancers, on a collapsed wheelchair with someone watching her from afar. And I think I thought about whether he’d just left her, if he was coming to support her or whether he was just observing.

**How did you develop your ideas?**

As a company we work quite collectively on the material and we say we devise it together. So I bring a lot of tasks for the dancers to explore and develop. We spend quite a lot of time improvising and filming the improvisation and picking out movements that we like and developing it. We spent a lot of time in scene three, watching the way that Laura Jones moves in her wheelchair. We found ways of echoing her details her style her rhythm. And then we would find our own translations for Laura’s movement and create a kind of unison of textures we call it; where we tumble around her, creating circular patterns with her, using her movement material. In fact, I really enjoy watching that section from above, because you can see all of the tracks in the snow, of the circular patterns. We also tell a lot of stories in the company, so many personal stories are woven into the piece. And the final solo that Dave Toole does is very personal to him and that’s why there’s a track of music that’s quite old fashioned, it’s a song that his father used to sing and he always dedicates that solo to his family.

**What would you say this dance work is about?**

So, the audience have been through a range of emotions watching Artificial Things and this is the final scene. I think to begin with in scene one the audience are curious, and in scene two they’re shocked and surprised and saddened. An in scene three we have to let the snow settle. It’s kind of the fallout of the rock and roll in scene 2. So there’s a lot of time and space within this piece. I think it’s about finding a resolution, about finding a harmony. The dancers are in a state of shock and they have to rebuild and find a new way of moving forward. They do this through bring humble, learning from each other and listening to each other. I think it’s a lot about memories, about the past living with you as you move forward.

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| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

BTEC Lesson 5 Theory Work – Style of Dance Comparison

|  |  |  |  |
| --- | --- | --- | --- |
|  | Shadows by Christopher Bruce  Contemporary | A Linha Curva By Itzik Ghalili  Fusion: Samba, Capoeira and Contemporary | Emancipation of Expressionism by Kendrick  Hip Hop |
| Style of dance Facts |  |  |  |
| How are they used in the work |  |  |  |
| Examples of the style |  |  |  |
| Practical work completed |  |  |  |
| Movement and music links |  |  |  |
| Movement and Costume links |  |  |  |
| Movement and Set design links |  |  |  |
| Movement and Lighting links |  |  |  |

GCSE HWK 25.02.19 – Compare and Contrast Infra and Artificial Thing

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

**GCSE – Lesson 5 Theory work: First Impressions of Emancipation of Expressionism**

**First Impression Notes:**

**What was the initial stimulus for this choreography?**

The initial stimulus was definitely the music. At that time I was listening to a lot of different tracks, listening to various different composers, and the first one that I listened to was the *Til Enda* track. The last track that definitely was the first track that was made…. I played with that piece for a couple of years and I wanted to extend it and make it, give it, much more of a beginning, so I’d used that *Til Enda* piece as the end but I was trying to figure out how would I create something that is much, much longer and something that would take the audience on a journey? So for me the stimulus for this piece is definitely the music at the same time I wanted it to be expressive, so hence the name ‘Emancipation of Expressionism’. My stimulus was also the freedom of expressing yourself, the freedom of having a voice through your movement.

**What was the Choreographers intention?**

Kenrick seeks to express himself by using hip hop as a tool to create art that affects an audience in a theatrical setting. He wants the audience to feel that they are witnessing and sharing an emotional journey through the piece and appreciating hip hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip hop dance. Kenrick seeks to create variations within these parameters in order to create a sense of chaos in contrast with the potential limitations of set styles. Often individual dancers split from the ensemble and at other times the ensemble are all in unison. Kenrick uses these contrasts to show different relationships between order and chaos.

**What would you say this dance work is about?**

When you’re a baby the first thing you do is start to cry and it’s not because you are upset or unhappy it’s actually because you are expressing yourself, it’s the first time you have come into the world. So for me, you know, looking at the piece I wanted to show expressionism at different moments, whether it be at the beginning, the middle or the end of life.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |

GCSE Lesson 6 13.05.19 – Compare and Contrast Infra and Artificial Thing

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
| Similarities |  |  |  |  |  |
| Differences |  |  |  |  |  |

Audience Feelings

Initial Stimulus

Structure

**Artificial Things**

**Lucy Bennett**

**Stopgap Dance Company**

Dancers Number and gender Choices

Staging, Lighting, Costume and Accompaniment

Key Motifs and Movement Phrases

Creating and developing motifs

What is it about?

Choreographic Approach

Development of Ideas

**GCSE – Lesson 5 Theory work: Revision Notes for A Linha Curva**

**Revision Notes:**

**What was the initial stimulus for this choreography?**

A Linha Curva is essentially an abstract work. It doesn’t have a particular story that it’s trying to tell the audience as such. It has a large cast of 28 dancers and there are several ensemble scenes where the dancers are just dancing movement that really has a Brazilian, kind of, feel to it and they’re having fun and within that, they’re moving across the space in a very structured way. Then there are some scenes within the work which does have a very slight narrative to it. It’s really about looking at how Brazilian men and women might interact with each other. How the men might interact with each other as a group and how they, potentially, might be showing off to each other or competing with each other.

**What would you say this dance work is about?**

A Linha Curva essentially is an abstract work. It’s not telling a story to the audience as such, but what it is, is conveying a sense of fun and celebration to the audience. There are some large group sections where the dancers are in very clear formations and lines and that, I think, gives a sense of the samba parades that you might see in Brazil. Also, amongst these group sections are some more narrative scenes, and I feel they’re really an observation of Brazilian society and how men and women might interact with each other. How men might interact with each other, perhaps showing off to each other or competing with each other.

**Can you tell us about how the ideas were developed?**

I think one of the really important components to A Linha Curva is the lighting grid. The lighting grid you see on the floor, and it’s a coloured chequerboard, essentially. The lights are changing in formation throughout the work and the dancers, really, are being dictated where to move in the space by the change of the lights in the space. It’s like the lights are pulling the dancers into their next space, in order to do their next set of movements. I think this really gives an essence of a samba parade. The other narrative scenes, I think, are really inspired by Brazilian life and Brazilian culture. The men and the women are interacting. They’re using their voices. They’re calling out to each other. The men are also interacting with each other and perhaps dancing and, sort of, initiating another dancer to come into the space and dance. I think this is really, again, inspired by Brazilian life.

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| --- | --- | --- | --- | --- |
| Costume | Set Design and Props | Lighting | Aural Setting | Movement Content and Style |
|  |  |  |  |  |